



Pearson



## Interactive Music Making with iPads, Chromebooks, and SMART Boards

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# Instructional Activity (Interactive)

## Jim Along, Josie

### Interactive Learning and Presentation Options:

- Instructional Activity (Interactive): Hotspot
- Song Notation (Interactive Practice)
- Song Notation (Interactive Performance)

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

### Rhythm: Steady Beat

The children will move to the steady beat while singing.

Play the Song Vocal Track.

Invite the children to

- Join in with the singing as they become more comfortable with the song.
- Imitate you as you model movements to the steady beat as appropriate.

Display the Instructional Activity (Interactive). This is an activity with hotspots.

**SAY** Underneath these shapes we will find children who are moving in different ways to the steady beat.

**ASK** **What kinds of motions do you think they might be doing?**  
(Answers will vary, but could include walking, skipping, jumping, twirling, etc.)

Invite a volunteer to

- Click on a shape.
- Identify the motion that is indicated in the picture. (Encourage the children to move like the children in the pictures that pop up. Point out the action word as well.)

Using the Song Accompaniment Track, sing the verses that reflect the movements indicated on the Instructional Activity (Interactive). (Repeat movements as needed to complete the length of the track.) Utilize the Interactive Player to adjust the tempo as needed to accommodate the various actions.

Encourage solo singing by inviting individual children to click on their favorite spot and then sing what they see.

**ASK** **Can you think of other actions that we could use in the song?**

Invite the children to create additional movement ideas. (Take turns substituting different children's names for "Josie.")

For an additional challenge, experiment with movement ideas that isolate different parts of the body. For example, move to the steady beat using only the arms or head, or only one side of the body.

### Assessment: Activity

The children will demonstrate their understanding of steady beat by moving and singing a song.

Display Instructional Activity (Interactive): Jim Along, Josie. Guide the children through the activity as volunteers click hotspots that show a movement.

Play Song Accompaniment Track: Jim Along, Josie. Invite the children to sing—with the steady beat—the verse that goes with the movement shown by the selected hotspot. If the children are able, have them also perform the movement with the steady beat as they sing. Otherwise, divide the children into two groups: a moving group and a singing group. As above, repeat movements as needed to complete the length of the track, and use the Interactive Player in the Song Notation (Interactive Performance) to adjust the tempo.

Observe that the children move and sing with the steady beat.



## Move on the Steady Beat



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SONG

## Jim Along, Move Along

Pretend to be the children  
in the picture.

What movements would  
you do?

**Move** the way the  
song tells you.



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# Instructional Activity (Projectable)

## Jim Along, Josie (Orff)

### Moving: Creative Movement

The children will

- Move in different ways to different verses of "Jim Along, Josie."
- Explore different ways to play the xylophone.
- Play xylophones to the beat of "Jim Along, Josie."

Use a triangle or another instrument as a "stop" signal for the first part of this lesson. Demonstrate the sound of the instrument.

**SAY** Get ready to move. When you hear the sound of the triangle, stop or freeze.

Invite the children to walk at their own pace. (Play the triangle to practice "stop.")

After several trials of the "stop" signal, display the Instructional Activity (Projectable) Orff, Slide 1.

### **ASK** How many ways can you move?

Invite the children to

- Take turns leading the class in performing a movement of their choice. (Stress that it should be just one type of movement. Use the triangle to "stop" or "freeze" each movement before going on to the next. Be sure the children "hop" on one foot and "jump" using two feet. Encourage them to swing their arms for "swing" and to roll over their bodies and back for "roll." If the children run out of ideas, you may need to give the word clue to cover the following motions: *walk, hop, run, jump, tiptoe, crawl, swing, and roll.*)
- Retell the different ways in which they moved.

### Performing on Instruments: Pitched Percussion

The children will play instruments on the beat. Play the Song Vocal Track.

Have the children

- Pat the beat on their thighs for the first verse while standing still.
- Move appropriately, as the lyrics suggest, for each verse of the song. (Use the triangle to "freeze" movement as needed.)
- Sit in a circle or semi-circle.

Display the Instructional Activity (Projectable) Orff, Slide 2.

Invite the children to

- Identify each action word with its meaning. (You may want to point to the word *walk* and read it aloud. Continue clockwise. Then provide each child with a pair of mallets, if possible.)



**ASK How many ways can you play?**

**Can you play a tiptoe sound?**

**A running sound?**

**Who can play a hopping sound?**

Have the children

- Experiment with “playing” each action word with mallets on the floor, moving the mallets as they would move their body (rolling, for example) or feet (walking or hopping, for example). (The children may wish to play on other surfaces to get the desired sound. Use the triangle to “freeze” movement or return to the circle as needed. Then place one or more xylophones set up in *do*-pentatonic on D—D, E, F#, A, B—in the middle of the circle or in front of them. You may want to remove the C# and G bars.)
- Experiment with how to interpret each action word while playing the xylophone. (Check to see that the children have a mallet in each hand.)
- Pat thighs to the beat while singing the first verse of “Jim Along, Josie.” (You may wish to add interludes with volunteers playing their “movement sounds” and the triangle to end the interlude.)

Display the Instructional Activity (Projectable) Orff, Slide 3.

Have the children

- Identify the bars they will play. (D and A)
- Transfer the beat pattern above to play on D and A bars while the rest of the class sings the first verse of “Jim Along, Josie.” (Encourage the children to use two hands together, then alternating as they are able. Check that the children are playing in the center of the bars and are letting the mallets bounce off the bars. Have singers keep the beat by patting. You may wish to add interludes with children playing their “movement sounds” and the triangle to end the interlude.)

Observe the children’s ability to pat and play with the steady beat while singing.



## Orff: Jim Along, Josie

How many ways can you **move**?

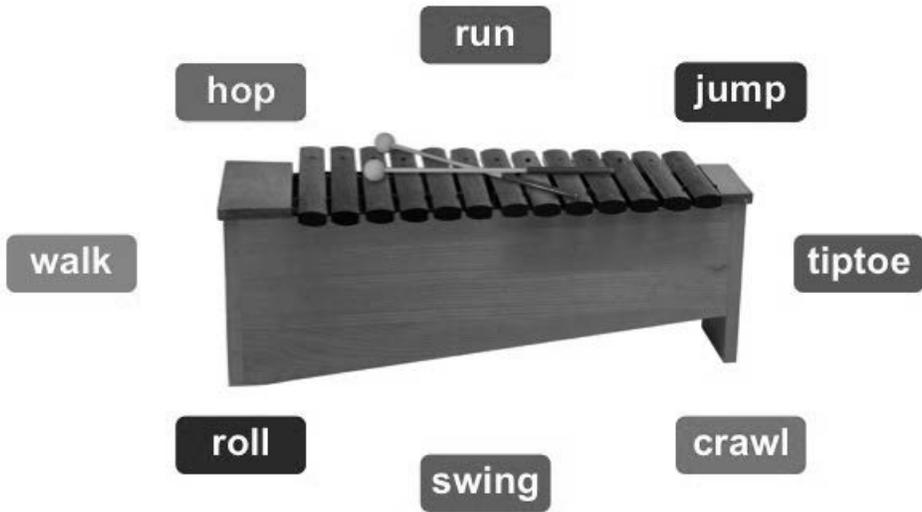


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## Orff: Jim Along, Josie

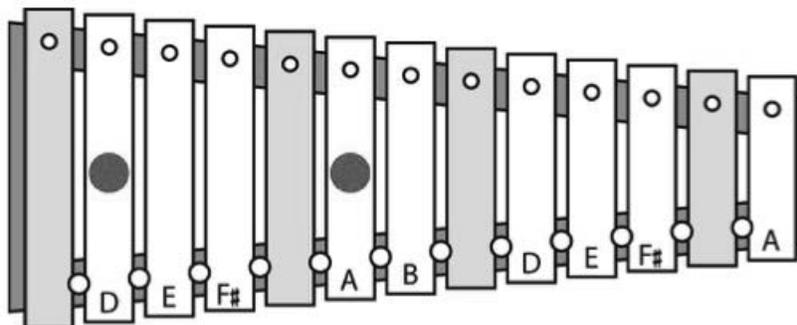
How many ways can you **play**?



## Orff: Jim Along, Josie

What are the names of the bars with the red circles on them?

**Play** with the beat of "Jim Along, Josie."



# Recorder Play-Along

## Take Me Out to the Ball Game

### Interactive Learning and Presentation Options:

- Play-Along (Recorder) Fingering Chart
- Play-Along (Recorder) Notation (Interactive Practice)
- Play-Along (Recorder) Notation (Printable)
- Play-Along (Recorder) Notation (Projectable)
- Instructional Activity (Projectable): Alligator, Crocodile
- Instructional Activity (Projectable): Old Dan Tucker

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

### Playing on Instruments: Recorder

Concept: Practicing G, A, B, and E

Before students play the "Take Me Out to the Ball Game" recorder countermelody, review notes B, A, G and E. Use Play-Along (Recorder) Fingering Chart: Take Me Out to the Ball Game for students to review their fingerings and practice reading the notes on the staff.

After reviewing fingerings, have students show each fingering while their recorders rest on their chins.

### Reading: Rhythm

Students will analyze the rhythms in Play-Along (Recorder) Notation (Interactive Practice): Take Me Out to the Ball Game.

Use the following sequence to facilitate student success.

Project the Play-Along (Recorder) Notation (Interactive Practice).

Have students clap, speak, or "sizzle" (make a hissing sound) the rhythm for measures 1–4 of the recorder part.

**ASK** **Where else do you see this rhythm pattern?** (measures 9–12, measures 13–16, measures 17–20)

**How are measures 5–8 different from this rhythm?** (uses dotted half notes only; includes ties)

Have students

- Identify tied notes and how many beats the tied notes will be played.
- Clap, speak, and/or "sizzle" the rhythm for measures 5–8.
- Analyze the rhythm in measures 9–20. (does not include tied notes; uses quarter notes, half notes, dotted half notes, and quarter rests; uses the same rhythm as measures 1–4)
- Clap, speak, and/or "sizzle" the rhythm for measures 9–20.
- Clap, speak, and/or "sizzle" the rhythm for measures 1–20.

**ASK** How is the rhythm in measures 21-32 different from the rhythm in measures 1-20? (doesn't use quarter notes)

**How is the rhythm in measures 21-32 similar to the rhythm in measures 1-20?** (uses a half note, dotted half notes, and quarter rests; includes tied notes)

**How many sets of tied notes are in measures 21-32?** (two)

**How long are each of the tied notes played?** (first tied notes in measures 23-24 are 5 beats; second tied notes in measures 31-32 are 6 beats)

Have students clap, speak, and/or "sizzle" the rhythm for measures 21-32. Encourage students to use elongated claps (sliding one hand on top of the other) to show the duration of the half, dotted half notes, and tied notes.

## Reading: Melody

Students will analyze Play-Along (Recorder) Notation (Interactive Practice): Take Me Out to the Ball Game melodically.

**ASK** What pitches does the countermelody use? (B, A, G, E)

Help students understand that most of the countermelody uses B, A, and G, with one E in measure 28.

Have students sing and/or say the letter names in rhythm while fingering the recorder part for the entire recorder part. Encourage students to follow the tracking of the notes and adjust the tempo on the Interactive Player to facilitate the needs of students.

**ASK** Which measures of the recorder countermelody are the same? (measures 1-4 and measures 17-20)

## Performing on Instruments: Recorder

Students will play a recorder countermelody using quarter notes, half notes, dotted-half notes, and quarter rests. Students will play a recorder countermelody using steps, skips, and repeated pitches.

Have students play the countermelody on their recorders. Remind them to breathe gently into the recorder to produce a pleasing sound. Remember to adjust the tempo to facilitate student needs.

When students are successful with the recorder part, have one half of the class sing the song while the other half performs on the recorder. Then have students switch parts.

When students are comfortable playing the countermelody by memory, have them play it with "Take Me Out to The Ballgame" Song Vocal Track or Song Accompaniment Track.

Encourage students to listen carefully so the song and countermelody stay together.

## Care of Recorders

Share with students that proper care of instruments keeps them in proper playing condition for many years. It is important to respect their instruments and keep them clean and safe while traveling to and from the classroom.

For proper care of plastic recorders, students should

- Dry the interior with a swab or small cloth attached to a cleaning rod after playing the instrument.
- Keep the mouthpiece clear by cleaning the instrument. Should the mouthpiece become clogged, blow into the recorder while covering the top hole or window of the mouthpiece.
- Wash recorders in warm soapy water. Be sure to rinse and dry the recorder after washing.
- Keep recorders in their case and handle with utmost care and prevent dropping while traveling to and from home and the classroom.

Wood recorders require extra care. Students should

- Warm up the instrument before playing by blowing warm air into the mouthpiece and through the instrument.
- Take the recorder apart and dry the inside with a swab after every playing session.
- Never expose the wood recorder to extreme temperature changes or the wood may crack.
- Never submerge the wood recorder into water. This type of washing can only be performed on plastic recorders.
- Use cork grease for easier assembly of the instrument.

### Tips for Teachers: Teacher to Teacher

Encourage students to keep the right hand close to the recorder, prepared to play, even though low E appears only near the end of the countermelody.

### Play-Along (Recorder) Notation (Interactive Practice)

Use Play-Along (Recorder) Notation (Interactive Practice): Take Me Out to the Ball Game to encourage students to play along as they follow the tracking of the countermelody.

Invite volunteers to change the tempo as needed.

When they are able, have students play with the tracking feature off.

### Play-Along (Recorder) Notation (Printable)

Print copies of Play-Along (Recorder) Notation (Printable): Take Me Out to the Ball Game for students to take home to practice.



### Instructional Activity (Projectable): Alligator, Crocodile

Instructional Activity (Projectable): Alligator, Crocodile is a slide presentation providing detailed, sequenced instruction about rhythm notation with quarter notes, eighth notes, quarter rests, and ties. Special attention is given to eighth notes tied across the bar line.

### Instructional Activity (Projectable): Old Dan Tucker

Instructional Activity (Projectable): Old Dan Tucker is a slide presentation providing detailed, sequenced instruction concerning ties and notation equivalents.



# You're a Grand Old Flag

Words and Music by George M. Cohan  
Movement by Sanna Longden

## Movement: The Grand March

### INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Movement Activity Instructions (Animated)
- Movement Activity Instructions Notation (Printable)

### AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track
- Movement Activity Practice Track
- Movement Activity Performance Track
- Movement Activity MIDI File

### RECORDING ROUTINE

Intro (8m.); Verse (32m.); Interlude (5m.); Verse (32m.); Coda

### INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice), Song Notation (Interactive Performance), and the Movement Activity MIDI File options may be used to adjust the tempo to facilitate teaching and learning the dance.

- Experiment with different tempos as students practice the dance steps.
- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

## MOVING: PATTERNED MOVEMENT

### INTRODUCTION

Almost every ball in the late 18th century began with a Grand March, as well as dance parties in many European countries. In the United States, it is still being done at festivals and community events, as well as by school marching bands.

The Grand March figures are helpful for teaching students how to move to the beat and follow behind others in various patterns.

The interactive animation shows 16 pairs of shoes, but the Grand March works for “as many as will,” as 18th-century descriptions noted. It is just as useful for classroom sizes down to 12 students. In parties of more than 40, it would be more efficient to divide the group into two separate columns. Other considerations might be lack of space in one direction or the general shape of the dance hall.



## **You're a Grand Old Flag Movement: The Grand March, continued**

### **FORMATION**

- A.** Have the students line up like a “parade” in a single column, one behind the other. The first two in line are the leaders, so they should be responsible students able to walk to the beat.

Note: Traditionally, people lined up in pairs of men and women to form a long column behind a lead pair; however, this is not necessary in the contemporary classroom.

- B.** The teacher or adult in charge stands at the front of the hall, facing the line in order to be able to guide the figures as the line comes forward.
- C.** The teacher will need to start and stop the music while the students are learning, so the audio controls should also be nearby and accessible. It might be useful to practice the movements without music at first, but play it as soon as possible.

### **BASIC GRAND MARCH FIGURE**

- A.** The first person leads the single line around the room, then up the center of the room to a designated spot in front of the teacher.
- B.** When the leader reaches that spot, s/he turns to the right or left and walks back down the outside of the line, as in a cast-off or “peel the banana.”
- C.** The second person in line turns in the other direction and walks back down the line on the other side.
- D.** The line continues to move forward, and as each person reaches the spot in front of the teacher, s/he turns alternatively right or left, opposite from the person just ahead.
- E.** The first two (now there are two leaders) who had peeled off now lead their lines to the back of the room.
- F.** After the leaders have moved past the end of the original line, they walk toward each other and, linking arms, turn to face the front of the room where the teacher is standing and walk forward side-by-side.
- G.** The students in the two lines moving to the back of the room do the same, linking arms with the person coming from the other side, walking up the room toward the teacher as a single couple in line behind other pairs.
- H.** As the couples come toward the teacher, s/he directs the first couple to the right, second to the left, third to the right, and so on.
- I.** Each couple proceeds down the outside of the column, turns to meet the couple coming from the other side and, linking arms, comes up the center in two couples (four students).
- J.** If the group and the hall are large enough, repeat for up the center in fours, eights, sixteens—even thirty-twos if you have a large enough space and that many students.



## **You're a Grand Old Flag Movement: The Grand March, continued**

### **RETURNING TO PAIRS**

- A.** The two couples (four students) walk up the center of the aisle with linked arms moving toward the teacher.
- B.** When the two couples reach the teacher, they split into single couples, so now they are back in pairs.
- C.** The first two couples who had peeled off lead their lines to the back of the room.
- D.** After the lead couples have moved past the end of the groups of two couples (who are walking in the opposite direction), they walk toward each other and begin to turn toward the front of the room where the teacher is standing taking turns to create the new line. The original leader is always first in the line.
- E.** The other couples follow suit and alternate turning into the middle to walk toward the front of the room. The single couples walk up the center of the aisle with linked arms.
- F.** When the single couples reach the teacher, they separate and move in opposite directions leading their lines to the back of the room.
- G.** The other couples follow suit and take turns turning in opposite directions to the back of the room.
- H.** After the leaders have moved past the end of the line moving toward the teacher, the two leaders walk toward each other, take turns turning toward the center, then walking to the front of the room where the teacher is standing.
- I.** The other students follow suit taking turns turning in toward center and to the front of the room.
- J.** When the leader reaches the front of the room where the teacher is standing, s/he turns right and leads the dancers to form a circle.

### **ALTERNATE FORMATIONS**

For a circle activity, reverse the column of couples into the original single line, as above. The teacher or leader can now wind the group into a spiral, and then unwind into a snake or similar figures. Finally, the whole group may end up in a large single circle with the leader cleverly guiding them until s/he can join hands with the last person.

If the next dance is in a longways formation, as in the old days, the couple now faces each other and the column becomes two facing lines, which can be broken off into sets of six pairs or whatever is needed.

Other figures for pairs might be tunnels and arches, dip and dive, alleys, or bend the column of couples into a large double circle for a partner mixer.

### **INTEGRATED CURRICULUM: MATH**

This dance provides an excellent opportunity to connect math through multiplication or division as the students' grouping doubles in size or is reduced in size.

For more elementary music technology resources, check out  
<http://www.amymburns.com>